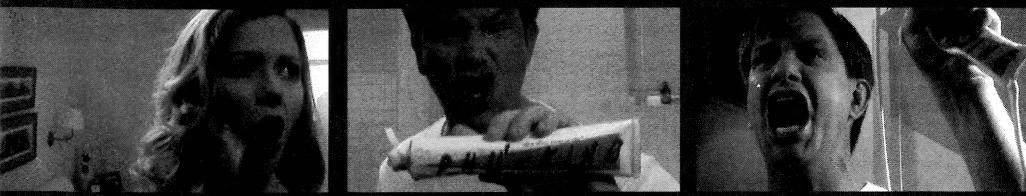


The Esprit Orchestra and Bravo!FACT present



toothpaste

a Gala Evening of Live Performance and Operatic Shorts

Wednesday, February 6, 2002, 7pm

Jane Mallett Theatre, St. Lawrence Centre for the Arts, Toronto



esprit orchestra

Bravo! FACT

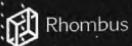


Esprit Orchestra and Bravo!FACT
present the opera video

TOOTHPASTE

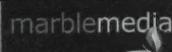
by Alexina Louie

a Rhombus Media / marblemedia production



Rhombus Media Inc., now celebrating its 23rd anniversary, is renowned the world over for its feature films and television programs on the performing arts.

The company is recognized for its consistently high-quality productions that have been acclaimed by critics and audiences alike.



marblemedia is a convergence company that creates engaging content through a fusion of inventiveness and creativity.
Platforms include broadcast, Web, wireless and DVD.

[torontostarttv .com](http://torontostarttv.com)

Check out www.ToothpasteTV.com

Bravo!FACT (Foundation to Assist Canadian Talent) has distributed \$5 million in grants for the production of over 400 shorts across the country.

Bravo!FACT was established by Moses Znaimer and the **Bravo!NewStyleArtsChannel** (CHUM Television).

"They only last a few minutes, but these minidramas are gorgeously made labours of love for the filmmakers. They are stunning in their originality and invention"

-John Doyle, The Globe and Mail (2001)

Bravo!FACT

Upcoming **Bravo!FACT** deadline: March 22/2002
Bravo!FACT applications can be downloaded from:

www.bravofact.com

Tel: 416.591.7400 x5815 Fax: 416.591.0291 E-mail: bravofact@bravo.ca

WELCOME ...

Esprit Orchestra welcomes you warmly to TOOTHPASTE ... our second concert-event in our 2001/2002 Season, and our tribute to Mary Morrison and Harry Freedman.

As a highlight of the evening – and post-concert party! – Esprit wishes to celebrate with friends and family of Mary and Harry and with the inimitable couple themselves, 50 years of marriage, Mary's 75th birthday and Harry's 80th. Happy Birthday and Anniversary, Mary and Harry! Mary's pioneering work in Canadian vocal music, especially new music, as a performer and teacher, is simply unparalleled. Her contribution to the training, development and mentoring of so many exceptional Canadian singers, including our own guest performer this evening, Barbara Hannigan, will be recognized in, and honoured by, Barbara's performances tonight. Harry's long association with Esprit, as well as his deep friendship with Harry Somers, and his outstanding individualism, will be reflected in Esprit's performance of his *Graphic 9*, which Harry dedicated to the "other" Harry.

We are equally pleased to have combined collective talents with Bravo!FACT (Foundation to Assist Canadian Talent) to bring you this gala evening of new music performances and a fresh way of experiencing opera – *the opera video!* Before and during our concert, you will enjoy groundbreaking opera videos and shorts funded by Bravo!FACT. Plus, you will meet the composers whose music you will hear tonight.

Kids In The Hall's Mark McKinney makes his 'operatic debut' in the spunky opera video *Toothpaste* starring international opera sensation Barbara Hannigan. Barbara joins us most recently from Amsterdam and New York for her only Canadian appearance of the 2001/2002 Season. Written by Canadian Opera Company Composer-in-Residence Alexina Louie, twice-named Canada's most performed composer by SOCAN and directed by Rhombus Media's Larry Weinstein renown and Canada's pre-eminent director of films on music, *Toothpaste* tells the funny turbulent story that befalls the spouse who mishandles the toothpaste tube. The video was funded principally by Bravo!FACT – unwaveringly supportive of the performing arts and artists in Canada – and produced by Rhombus and marblemedia. Lip-synching McKinney is convincing as a peeved baritone husband and Barbara gives a riveting performance as his indignant toothpaste-centric wife.

Before the screening, Esprit Orchestra performs the six-minute opera live with Barbara appearing on stage in her starring role, joined by accomplished baritone Thomas Goerz.

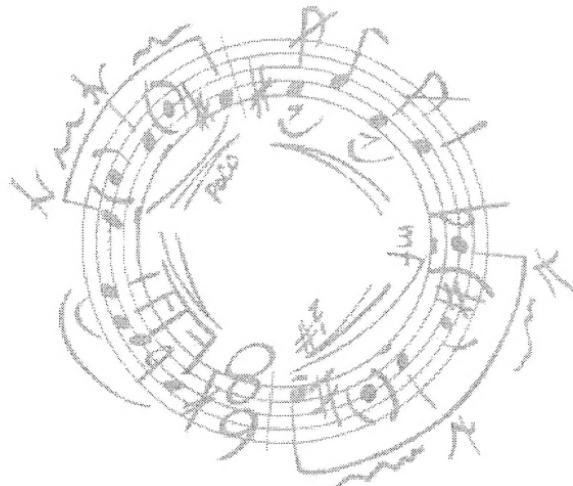
Next, Esprit features Barbara Hannigan in three additional musical works, including the world premiere of John Rea's *Alma & Oskar* (a new version), the North American premiere of Dutch Composer Michel van der Aa's *Here (to be found)* – who has traveled from The Netherlands to assist the orchestra in its interpretation. Welcome, Michel! And Esprit performs Claude Vivier's *Bouchara* for a look at one of the most personal, expressive composers in the evolution of Canadian music.

We also want to congratulate *Toothpaste* producers marblemedia and Rhombus for creating a smart, lively and highly original interactive DVD of *Toothpaste*, as well as an award-winning Web site:
www.ToothpasteTV.com.

A party follows to honour both our own musical titans Mary and Harry and all the Bravo!FACT artists who combined forces to create the short films and opera videos we enjoy tonight (airdates can be found on a Bravo!FACT page within this programme). Please come and partake in hors d'oeuvres and cocktails as our guests!

Thank you Scotiabank Group for your ongoing support of Esprit Orchestra! And thank you Roger D. Moore for your generous contributions as sponsor of our evening!

We sincerely hope you enjoy our gala presentation. Tonight's performance is being recorded for broadcast by CBC Radio Two and will be aired at a future date on Two New Hours, Sundays at 10:05 p.m.



Pre-Concert Screening of Bravo!FACT Opera Videos & Short Films

From an Opera About Divorce

Composer: Bruce Leitl
Features: Fides Kruker
Director: Julie Trimingham / Lola
Films
Producer: Ric Kokotovich /
Cracker Films

La Danza

Composer: Rossini
Features: Quartetto Gelato
Director: Drew Mullin
Producers: Paulus Productions/
Marquis Classics/FACTOR

II Menu

Composer Music/Lyrics: John
Weinzeig
Features: Measha Brugger-
Gosman,
Jessica Lloyd, John Weinzweig
Director: Matt Hornburg
Producer: marbleMedia

Val Laisser Couler Mes Larmes

Composer: Jules Maasen
Features: Pamela MacDonald,
Jules Maasen
Director: Britt Randle

Rage

Composer: Mozart; *Der Hölle
Rache* from *Die Zauberflöte*
Librettist: Emmanuel
Schikanederc
Features: Patrizia
Director: Ray Dumas
Producer: Sundog Films

The Girlfriend Interviews

Writer / Director: Cassandra Nocolaou
Performers: Diane Flacks, Moynan King, Ann-Marie McDonald, Pamela Matthews, Sonja Mills, Alisa Palmer, Cara Pifko, Karen Robinson, Shoshana Sperling
Music: Celina Carroll, Chip Yarwood, Laura Repo
Producer: Maria Popoff, Fighting Fish Pictures

Three additional videos will be screened during the concert in the following order: *Nessum Dorma*; *Toothpaste*; and *Fata Morgana*.



The SOCAN Foundation

congratulates the following winners of the
2001 SOCAN Awards for Young Composers

SIR ERNEST MACMILLAN AWARDS (works for 13 performers or more)

FIRST PRIZE (\$2,000): GEOF HOLBROOK, 23, Verdun, Que. – *Faith in Gravity*,
for 17 instruments

SECOND PRIZE: Not awarded

THIRD PRIZE (\$750 each): Shared by SCOTT GOOD, 29, Toronto, Ont. – *Concerto for Orchestra*;
and VINCENT CHEE-YUNG HO, 25, Calgary, Alta. – *Nighthawks – Concerto for Violoncello and Orchestra*

SERGE GARANT AWARDS (works for three to 12 performers)

FIRST PRIZE (\$2,000): ANDRÉ RISTIC, 28, Montreal, Que. – *Quatuor à cordes – Après une lecture de Piskounov*

SECOND PRIZE (\$1,000): CHRISTIEN LEDROIT, 25, London, Ont. – *Elementalities*,
for flute, vibraphone and tabla

THIRD PRIZE (\$500): ERIK ROSS, 28, Toronto, Ont. – *Ire*,
for string quartet, vibraphone and crotales

PIERRE MERCURE AWARDS (for solo or duet)

FIRST PRIZE: (\$2,000): CHRISTIEN LEDROIT, 26, London, Ont. – *Shards*,
for piano and electronics

SECOND PRIZE (\$1,000): MATTHEW RIZZUTO, 28, Montreal, Que. – *Perseveration Kids*,
for piano

THIRD PRIZE (\$500): ELDRITCH PRIEST, 26, Toronto, Ont. – *This work offers no name*,
for piano

GODFREY RIDOUT AWARDS (choral/vocal works)

FIRST PRIZE (\$2,000): PATRICK SAINT-DENIS, 26, Montreal, Que. – *Ex motus*,
for soprano and 10 instruments

SECOND PRIZE (\$750 each): Shared by ANDREW STANILAND, 24, Toronto, Ont. – *13 Images*,
for soprano and clarinet; and ANNE NIKITIN, 24, Montreal, Que. – *Small Hands*,
for soprano and six instruments

THIRD PRIZE: Not awarded

HUGH LE CAINE AWARDS (electroacoustic works)

FIRST PRIZE (\$1,500 each): Shared by MATHIEU LAFONTAINE, 28, Montreal, Que. – *Labyrinthe*,
and PIERRE ALEXANDRE TREMBLAY, 26, Montreal, Que. –

Au Croisé, le silence, seul, tient lieu de parole

SECOND PRIZE: Not awarded

THIRD PRIZE (\$500): ARIEL SANTANA, 28, Montreal, Que. – *1973*

The SOCAN Foundation

41 Valleybrook Drive, Toronto, Ontario M3B 2S6

Phone: (416) 445-8700 or 1-800-557-6226

www.socanfoundation.ca

esprit orchestra

Alex Pauk, music director & conductor

TOOTHPASTE

Wednesday, February 6, 2002

8:00 pm Jane Mallett Theatre

Concert & Screenings

Guest artists Barbara Hannigan, soprano / Thomas Goerz, baritone

Programme

Toothpaste (1996)

A tragic opera buffa

World Concert Premiere

Alexina Louie, composer (Canada)

Dan Redican, librettist

Larry Weinstein, director

Jordan Worth, art director

Tristan Whiston, lighting designer

Terri de Haan, costumes

"Nessun Dorma"

(a Bravo!FACT opera video)

Music: "Nessun Dorma"

from *Turandot* by

Giacomo Puccini

Richard Margison, featured performer

James Dunnison, director

Helen duToit / Somnapix, producers

* made with Ontario Arts Council support

Alma & Oskar (2001)

World Premiere of a new
version for soprano,
baritone & chamber orchestra

John Rea, composer (Canada)

Thomas Wallner, director

Jordan Worth, art director

Tristan Whiston, lighting designer

Terri de Haan, costumes

"Toothpaste" (2001)

The opera video:

World Premiere Screening

Soundtrack performed

by Esprit Orchestra

Alex Pauk, conductor

Featured performers:

Barbara Hannigan

Mark McKinney

Doug MacNaughton

Alexina Louie, composer (Canada)

Dan Redican, librettist

Larry Weinstein, director

Rhombus Media & marblemedia

(Matt Hornburg, Mark Bishop &

Mark Lysakowski), producers

Cathy Gee, art director

Horst Zeidler, lighting director

Linda Muir, costume designer

Viliam Hrubovcak, photographer

~ Intermission ~

Bouchara (1981)
for soprano & orchestra

Claude Vivier, composer (Canada)

"Fata Morgana"
(a Bravo!FACT opera video)
World Premiere Screening
Music: "Der Hölle Rache"
from *Die Zauberflöte* by
Wolfgang A. Mozart

Nathalie Choquette, featured performer
Alexandre Franchi, director
Soma Productions / Mad Monkey Films,
producers

Graphic 9: for Harry Somers
for orchestra (2000)

Harry Freedman, composer (Canada)

here (to be found) (2001)
for soprano, orchestra
& soundtrack
North American Premiere

Michel van der Aa (The Netherlands)

Sound technician: Paul Hodge

Please join us in the lobby for a post-concert reception
to honour Harry Freedman and Mary Morrison
and to celebrate this evening's video creators

This evening is presented with the generous support of Roger D. Moore

Special thanks to Viliam Hrubovcak, Photographer of *Toothpaste*, for generously donating his time to organize the display of photographs from *Toothpaste*, on display for sale this evening. Also, a very special thank you to Viliam for donating the proceeds of the sales of the photographs to assist Esprit with ongoing fundraising efforts.

To order an archival b&w print (printed by Andre Laredo, D-Max) of Mark McKinney and Barbara Hannigan as seen in *Toothpaste* and out-takes, please see an Esprit representative, or call Esprit at 416-815-7887.

Opera Videos & Short Films

From an Opera About Divorce – Composed of lines from the sensual Biblical poem *Song of Songs*, this mini-opera evokes the redemptive power of song. (Alberta)

La Danza – won a 1999 Golden Sheaf Award for Best Music Video. (Ontario) * Gelato's music is available on the Marquis Classics Label.

Il Menu – Canadian composer John Weinzwieg's *libretto* juxtaposes great composers and musicians with pasta noodles; i.e. *Ravioli, Paganini, Macaroni, Toscanini*. (Ontario)

* Nominated for '99 Best Classical Composition Juno.

Va! Laisser Couler Mes Larmes – *Va! Laisser Couler Mes Larmes* explore themes of fallen angels and unrequited love. (Ontario) * On the strength of this video, first-time director Britt Randle clinched a directing contract with Partners Film Co.

Rage – *Rage* is an opera singer's surreal hallucination, unleashed in a city's financial core as the singer explores a symbolic world created by her own rage. (Ontario) * Some of the imagery in this video hits eerily close to home after the tragic events of September 11th, 2001. * The CD single is available through Brassneck Music at <http://www.kennymaclean.com/brassneck.html>

The Girlfriend Interviews – *The Girlfriend Interviews* stars well-known Canadian actors and artists – including writer Ann-Marie McDonald. The search for one woman's next girlfriend inspires this experimental and comical 'mockumentary.' (Ontario)

Nessun Dorma – Is the famous aria from Puccini's *Turandot*. The video stars renowned Canadian tenor Richard Margison. (Ontario)

Toothpaste – *Toothpaste* is comedic opera at its best, about a marriage gone wrong over the handling of a toothpaste tube. Stars opera sensation Barbara Hannigan and a lip-synching Mark McKinney (*Kids In The Hall*), bolstered by baritone Doug MacNaughton. * Watch for a rather unusual brand of toothpaste and for Mark McKinney's 'bedhead.' (Ontario)

Fata Morgana – Is opera in overdrive! Opera singer Nathalie Choquette powerfully portrays a mythical warrior figurine, which comes to life in a boys' imaginary game with his toys. This video can awaken the minds of children, especially boys, to the beauty of opera. (Quebec) * The CD is available from Isba Musique.

Esprit Orchestra

Alex Pauk

music director & conductor

Violin I

Fujiko Imajishi, *concertmaster*
Jayne Maddison
Anne Armstrong
Parmela Attariwala
Nancy Kershaw
Marianne Urke-Rapson

Violin II

Dominique Laplante
James Aylesworth
Ronald Mah
Corety Gemmell
Louise Pauls
Nicole Zarry

Viola

Douglas Perry
Beverley Spotton
Angela Rudden
Rhyll Peel
Katharine Rapoport
Anthony Rapoport

Cello

Paul Widner
Elaine Thompson
Maurizio Baccante
Marianne Pack

Bass

Tom Hazlitt
Robert Speer

Flute/Piccolo

Douglas Stewart

Oboe

Lesley Young

Clarinet

Max Christie

Clarinet/Bass Clarinet

Richard Thomson

Bassoon

Gerald Robinson

Horn

Gary Pattison
Vincent Barbee

Trumpet

Stuart Laughton

Trombone

Robert Ferguson

Percussion

Blair Mackay

Piano

Lydia Wong

Harp

Erica Goodman

Personnel Manager/ Librarian

Gerald Robinson

Sound Consultant

Paul Hodge

Programme Notes

Toothpaste

Notes by Alexina Louie, Composer

In 1995, I was asked by Tapestry Music Theatre's Wayne Strongman to participate in a 5 day composer-librettist workshop. Having little interest in theatre-music/opera and virtually no experience, I turned him down – three times actually. But Wayne was persistent and when he reassured me that the workshop was to be closed to the public and press, I reluctantly agreed to its draconian terms.

Each day for 5 days, we composers would be paired with a new librettist and on each successive day, we had to devise a new scene from an opera, complete with performance-ready scores for singers and pianists. On the following day, these musicians would perform the new works for us. Five days. Five scenes. Five performances. A recipe for disaster – or so I thought.

I believe my pairing with Dan Redican was my fourth day (scene, performance). And, by that time, most of us had taken the opportunity to explore rather serious, weighty subjects. Over lunch with Dan, on that fourth day, I suggested that we take a scene from everyday life and we blow it up into monumental proportions. An argument, maybe, say over the kitchen table. And he, being the comic genius he is, suggested we magnify a married couple's argument over . . . toothpaste.

The husband would be irascibly irritated over the wife's habit of leaving the cap off the toothpaste tube — he *hated!* crusty toothpaste. Of course the tragedy is revealed: The marriage is breaking down, and the last straw is the toothpaste cap.

We had a lot of fun over that lunch devising the book for the scene – Dan inputting like mad into his laptop. We parted ways then, and I received my three-page libretto over the fax machine just before dinner that night.

With two small children at home (one, a wee infant) and a husband away in Germany, I set about writing, whilst still trying to settle my children down to sleep. When I got to the last lines of the libretto, at around 3:00 a.m., I felt as if I'd lived a lifetime with Constance and Trevor. The whole score finally moves towards its pitch centre at "No more me", "No more

you" and was such a 'right' musical solution that I wept at the piano as I was writing it.

I wept because I felt so much empathy for these endearing characters, because I had found the musical solution for the apex of the piece, and because I was so exhausted.

I remain very fond of this piece, and felt so convinced of its worth, that I pursued its further life with dogged persistance after the project had been turned down by the music and/or multimedia divisions of two major smaller funding agencies Arts Councils several times.

Given the award-winning director (Rhombus Media's Larry Weinstein), as well as the integrity of the work itself, I found it incomprehensilbe that it should not have a further life. Bravo!Fact had kicked in the intial amount of production money, but we could not find any matching funds. We were all fortunate that marblemedia's Matt Hornberg took it upon himself to give it that continued life. His expertise as a producer, as well as his enthusiasm, convinced almost all the principal collaborators involved to donate their services. It's truly wonderful that most of these talented people were so supportive of the project that they didn't accept payment for their work! They treated *Toothpaste* as an important production, neither skimping on their time, nor their efforts. Now, it can be accessed over the Internet as well as on DVD.

* * *

Postscript: Since the composer-librettist workshop, I was commissioned by Richard Bradshaw of the Canadian Opera Company to write a full-length, mainstage opera. My librettist for *The Scarlet Princess* is David Henry Hwang (Tony award-winning playwright of *M. Butterfly*). Our erotic, Kabuki-inspired ghost story will be presented in concert at the George Weston Recital Hall in North York with full cast, chorus and orchestra on April 23, 2002.

Toothpaste – ‘A perfect little entity’

by Larry Weinstein, Director of *Toothpaste*,
Toronto, May 2001

A bit of background on the interactive aspect of *Toothpaste* – in late 2000, Matt Hornburg and his company marblemedia stepped in to create a proposal for a whole new-fangled version of "Toothpaste."

Their idea was to accompany the video production with a cutting-edge interactive experience. This proposal was impressive enough to attract interactive research funding from the Ontario Government, through a marblemedia partnership with Ryerson University. It is incredible to consider the outpouring of support for this experiment. This time, benevolent sponsors included the Toronto Star - with their hidden gem TorontoStarTV - who helped to create much of the interactive content. And, yet again, Bravo!FACT came to the rescue with additional funds towards the production of the DVD.

Perhaps our greatest coup in the making of *Toothpaste* was enlisting the brilliant comic actor Mark McKinney to play Trevor. But Mark is so sought after that even as *Toothpaste* was about to go before the cameras, he was called away to shoot a comedy pilot in LA. Happily, in the end, he was able to squeeze *Toothpaste* into his agenda.

This was a great relief, because in Mark we knew we had our perfect Trevor. Mark looked the part – he lived the part – he was the part. For me, our Trevor and Constance couldn't have been more ideal.

Barbara Hannigan is the highly acclaimed opera singer, who has performed on opera stages around the world. Shockingly, she has never been filmed before, despite her superb acting technique and her natural ability to “bring down” her operatic style to the demands of the intimacy of the film close-up. In addition, her lip-synch was perfect – she claims that because the recorded voice was her own, this is not so impressive... But, if that were true, then what is the excuse of the thousands of pop/rock/rap/country stars who cannot sustain lip-synch for more than .8 seconds?

Lip-synch was a bigger issue for McKinney. The singing voice heard in *Toothpaste* is not Mark's, but that of the talented baritone Doug MacNaughton. Mark's challenge to learn lip-synch was made that much more difficult thanks to the cruelty of composer Alexina Louie. She didn't write the vocal lines in a steady 4/4 beat, but threw out an ever-changing, angular musical obstacle course, that would have made a lesser Trevor buckle to his knees. Not Mark. He showed Alexina and the world the stuff he was made of, and after as many as 396 takes, fooled us all with his spot-on synch. To this day, Mark defies anyone to prove that he is not perfect.

I must say that *Toothpaste* has left a very good taste in our mouths, and it's funny how much it's affected all our lives. Since completing the music for *Toothpaste*, Alexina has been writing her first feature-length opera, "The Scarlet Princess", commissioned by The Canadian Opera Company. Sadly, however, the opera does not contain even one bathroom scene. I, myself, have gone on to co-write, and will soon direct my first dramatic feature film with plenty of operatic content – on conductor Arturo Toscanini. And, Dan Redican, if there's any truth to the rumour (unfortunately he is not available for comment), has for the last few months locked himself in the basement, obsessed with his latest self-appointed project. With new-found confidence after writing *Toothpaste*'s libretto, he is single-handedly revisiting the 150 greatest operas ever written with the sole purpose of 'fixing' their libretti. He has already improved all of Mozart's, Verdi's, and Puccini's works and is currently at work on Wagner's *Ring Cycle*, which - his wife reports - is thus far his greatest challenge, and which he repeatedly calls "a son of a bitch."

So, as we go on with the rest of our lives, and inevitably buckle to the practical everyday demands imposed upon us by our respective professions, I know that we will always smile fondly upon the memory of one particular project – a creative oasis in the desert of our futile existence. And this oasis, this delight, this perfect moment, is a little entity called *Toothpaste*.



BravoFACT



marblemedia

torontostartv.com

John Rea

Alma & Oskar – melodrama (from beyond the grave)

notes by John Rea

Set on the eve of World War I, this new version of the melodrama (from beyond the grave) is a musical account of the love story between Alma Schindler-Mahler and the visual artist and early Expressionist Oskar Kokoschka, as told in the recent biography of Alma, written by Francoise Giroud.

The composition deals with memory, misunderstanding between the two, and makes reference to the fruit of their love, the great painting entitled *Windsbraut* (The Bride of the Wind), which we've digitally duplicated for this production.

In the version for one solo singer and piano, *Alma & Oskar* was commissioned by Radio-Canada for the National Competition for Young Performers – 1995.

Alma Mahler & enfant terrible Gustav Mahler

– A strange doppelganger

notes by Thomas Wallner, Director

In 1912, Alma Mahler, the widow of composer Gustav Mahler, met the young painter Oskar Kokoschka, enfant terrible of the Viennese art scene. Their acquaintance quickly developed into a wild sexual passion, which was reportedly interrupted only during those hours when she posed for him as a model. Kokoschka's consuming passion for Alma Mahler soon transformed into a jealous obsession and his repeated attempts to subjugate her ultimately destroyed their relationship.

Kokoschka's most famous painting, *The Bride of the Wind*, is a response to this anguished time in the artist's life. When Alma became pregnant, and chose to have an abortion, it dealt Kokoschka such a severe blow that he never recovered. Later, Alma Mahler encouraged him to join the army as a volunteer and in 1915, in Russia, he received a serious head wound.

When Kokoschka returned from war, the news of Alma's marriage to architect Walter Gropius did further emotional damage. By this time desperate, he ordered a life-sized doll from a doll-maker, which would resemble Alma in every detail, hoping it would help console him for his lost love. The result, which he called his '*fetish*', was a disappointingly clumsy construction of fabric and wood-wool. Nonetheless, he ordered Parisian clothes and undergarments for the doll, and further adopted the habit of taking Alma's doppelganger with him on visits to the theatre and to dine publicly. Outwardly, it looked as though Kokoschka was merely cultivating his eccentricity, but to those who knew him well, it was apparent that his building relationship with this doll was much more complex and foreboding. Fearing for his sanity, Kokoschka's friends destroyed Alma's effigy at a wild, orgiastic party in his Dresden atelier in 1919, thus liberating him from his longstanding obsession. In the end, Kokoschka's doll was according to the artist "an image of spent love that no Pygmalion could bring to life."

Alma & Oskar – Translation of sung text

Erste Szene:

Ich möchte von Oskar loskommen.
Er paßt nicht mehr in mein Leben
Er nimmt mir meine Antriebskraft
Wir müssen Schluß machen.
Aber er gefällt mir immer noch so sehr – zu sehr!

Er hat mein Leben erfüllt und zerstört, zur gleichen Zeit
Ich weiß nicht, wohin ich gehen soll.
Warum, oh warum habe ich die ruhige Menge gegen
einen feurigen Hochofen eingetauscht?
Aber liebe ich diesen Mann noch?
Oder hasse ich ihn schon?
Warum bin ich so beunruhigt?

Ich bilde mir manchmal ein,
daß ich diesen ganzen Umbruch verursacht habe ...

Zweite Szene:

... so bringen Sie mir ein wirkliches Opfer und
werden Sie meine Frau, im Geheimen, solange ich arm bin ...
Sie sollen mich bewahren, bis ich wirklich Ihnen der sein kann,
der Sie nicht herunterzerrt, sondern Sie erhebt.
Seitdem Sie mich gestern so baten,
glaubte ich an Sie,
als ich noch niemandem glaubte außwe mir.

Ich warne Dich also jetzt, Dich zu entschließen
ob Du von mir willst oder in mich.
Ich hätte dich merkwürdig stark geliebt.
Ich muß Dich bald zur Frau haben,
sonst geht meine große Begabung elend zugrunde.
Du mußt mich in der Nacht wie ein Zaubertrank neu beleben ...

Dritte Szene:

So, auch das ware vorüber.
Etwas, das ich für dauernd hielt.

First Scene:

I would like to get away from Oskar.
He does not fit in with my life anymore.
He takes my drive away from me ...
We must bring things to an end.
But I still like him so much – too much!

He fulfilled my life and destroyed it at the same time.
I do not know where I shall go now.
Why, oh why did I abandon the peaceful crowd
for a fiery blast-furnace?
But do I still love this man?
Or do I already hate him?
Why am I so worried?

I sometimes imagine that I'm the one who
has caused this whole upheaval ...

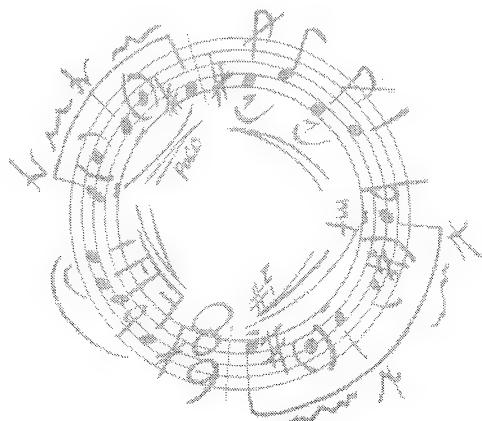
Second Scene:

Make a real sacrifice for me
and become my wife, in secret so long as I am poor ...
You will have to look after me until I can really be for you the
one who doesn't drag you down, but lifts you up.
Since you asked me yesterday to do that,
in such a touching way I believe in you
as I never believed in anyone but myself.

I warn you now to make up your mind
whether you want to take me or leave me.
I would have loved you extraordinarily much ...
If you don't soon become my wife
my great talent will come to a miserable end.
You must revive me at night like a magic potion ...

Third Scene:

So, that too seems to be over,
something that I thought would last.



Claude Vivier
Bouchara

notes by Jaco Mijnheer
translation by Fiona J. Gale

Bouchara (1981) is, in many respects, a work of extremes. Not only does Vivier have the soprano sing in a language that no one can understand, but she also has to deal with a score in which there is not a single moment of rest. “*Bouchara* is meant to be a long love song ... The entire text is sung in an invented language, a language of love, a story which repeats itself continually” (Claude Vivier). The title of the work is also the name of a centuries-old city in Uzbekistan, which is also mentioned in the tale of Marco Polo’s travels.

Claude Vivier

notes by the Canadian Music Centre

[Vivier’s] two years of study with Stockhausen revealed a musical personality with a strong predilection for monody and for writing for the voice (solo and choral). It also began to show the importance Vivier was to place on texts and unveiled a style of writing that was to stray progressively farther from the usual contemporary music trends to become more and more personal and transparent.

Claude Vivier[‘s] ... long journey to Asia and the Middle East ... had a significant influence on his writing. The great variety of musical influences he received had the effect, paradoxically, of purifying his own musical expression.

Melody gradually occupies a foremost position in his works and his concept of music as being an integral part of daily life is confirmed. Following a few years of teaching in Montréal, Claude Vivier devoted his time entirely to composition.

He was writing a piece prophetically titled *Do you believe in the immortality of the soul*, when he died tragically in Paris the 7th of March 1983. He left some forty works characterized by one of the most personal and expressive styles in the evolution of Canadian music.

Harry Freedman
GRAPHIC 9: for Harry Somers

notes by Harry Freedman

As its name implies, *Graphic 9: for Harry Somers* is a tribute to one of Canada's most accomplished and, for a number of years before his death, its most scandalously neglected composers. It's a very personal tribute. Even the name *Graphic 9* has personal connotation – unlike other works in the *Graphic* series, it is not a musical impression of a specific painting, or even of a specific painter.

In the early 1960's, I was studying Japanese brush and ink painting (sumi-e) at the Japanese Canadian Cultural Centre. While watching me paint one day, Harry told me that he was impressed by the fact that the same brush could make either thick foliage or the finest line for the stem of a plant. "It's something like your music," said Harry. "It's all about textures."

Listeners who are even moderately familiar with Harry's music might be surprised to hear a jazzy section in the middle of *Graphic 9*. If it seems inappropriate, one should remember that "seems is not is."

It wasn't long after we met at the Conservatory after the war that I made Harry aware of my interest in jazz. His reaction was, at first, one of bemused tolerance, but that gradually changed as his intellectual curiosity and innate musicality kicked in. Years later, when he met Norm Symonds, he no longer had any doubts about jazz being taken seriously. This was in the early '60s when the coffee houses of Yorkville were just beginning to become the centre of Toronto's hippiedom. One such coffee house was run by Clem Hambourg of the well-known (at the time) musical family.

Norm had formed an experimental jazz group and Clem was delighted to have them rehearsing in one of the larger rooms during the day. And so, a little-known chapter in Toronto's musical history began.

Harry was a frequent visitor to these sessions and one day when I dropped in, there was the band rehearsing a piece he'd just written – a jazz piece. The jazz section of *Graphic 9* belongs there.

Michel van der Aa
here [to be found]

notes by Michel van der Aa

Motionless I find myself on the ground. Covered with questions. Stones invade stomachs. Windows stand starless still. With little or no light I clearly see all I can see. An order without lines, sparks or colour. The charts show no coherence. Now should I: Breathe the muddied night air, Tear the light curve off its asymptote, Cage my myriad mind instantly, Without faltering attempt the impossible and find my longitude? A wounded shooting star. Nothing catches fire and I am unaware.

– lyrics, *here [to be found]*, Michel van der Aa

here [to be found] is an 18-minute quest for synchronicity between the soprano, the orchestra and the soundtrack. The piece is actually constructed from very little musical material.

A sequence of eleven chords forms the harmonic foundation of the entire work. The soundtrack is based upon electronic manipulations of recordings made of the orchestra and the soprano.

The text is written by the composer and deals with a person who has completely lost herself. Text is sung three times – each time, the same harmonic structure is used, but is treated differently so that each occurrence results in an altered outcome and surrounding for the soprano part.

The first time the text is sung, the harmonic structure is introduced. The chords in the orchestra are given a new overtone layer by the soundtrack as if covered with a metallic veil. The soprano begins, completely isolated from the orchestra and the soundtrack, but slowly synchronizes with the unfolding of the first part.

As the text is sung the second time, prerecorded and edited consonants coming from the soundtrack percussively articulate the words sung by the soprano. In the orchestra, short hammering sequences start interrupting

the harmonic structure until only a dense formation of instrumental bursts remains.

Fast-forwarding and rewinding elements from the piece can be heard in the soundtrack, introducing jumps back and forth in time, searching for just the right point in the piece from which to continue. Then, during the third occurrence of the text, the soprano loses the synchronicity she has found, and slowly breaks away from the orchestra.

Initially, following a panorama of softly played chords in the orchestra, the singer gradually drifts off into a new surrounding of flashbacks. These can be heard in the soundtrack. And, by the end of the piece, both the soprano and the orchestra are completely disconnected. Not only have they completely broken their temporal relationship, they've also moved into wholly different spaces.

here [to be found] was commissioned by the Eduard van Beinum Foundation and the Doneaueschingen Musiktage.

Recent Reviews:

Staefan Hoffmann, die Welt, Germany, October 23, 2001:

"The highlight of this Musiktage came during a concert by the Radio Chamber Orchestra led by Conductor Peter Eötvös: *here [to be found]* by the 30-year-old Dutchman Michel van der Aa, still relatively unknown in the avante garde scene. His piece for voice, chamber orchestra and soundtrack contains cantilenas, sung beautifully by Soprano Barbara Hannigan. The music flows organically and is of exquisite simplicity. After the preceding examples of aimless syntax and compositional convulsions, *here [to be found]* was a true blessing."

Mirko Weber, Stuttgarter Zeitung, Germany, October 23, 2001:

"One could say that Michel van der Aa poses the best questions during these Doneaueschinger Musiktage, both to himself and to the music. For example: How can I best express what I want to say? And, worthy of a true craftsman, not only: How do I build a tower? but also: How do I then get out of the tower? How can I say the 'old' is new again? Van der Aa's piece is called *here [to be found]* and the title does not promise too much."

Biographies



Composer and Founder / Conductor / Music Director of Esprit Orchestra

Named *Musician of the Year* by a jury of his peers in 1999, Alex Pauk is recognized for 30 years of fiercely championing new music in Canada. The Toronto Musicians' Association lauded Pauk for outstanding work with Esprit in innovative programming, fundraising, obtaining and granting commissions, keeping musicians working in difficult times, and demonstrating an ongoing dedication to educating Canada's young people about new music.

A prominent and influential composer in Canada with a growing international profile as composer and conductor, Esprit Orchestra's music director and conductor has commissioned new pieces from more than 60 composers.

Pauk helped establish ArrayMusic in 1971, and founded Toronto's award-winning Esprit Orchestra in 1983 to focus on contemporary classical music, early 20th century music, and scoring for film. He has also conducted the Toronto Symphony Orchestra, Vancouver Symphony, CBC Vancouver Radio Orchestra, Hamilton Philharmonic, Winnipeg Symphony, and many smaller orchestras and ensembles throughout Canada.

Recently, Alex completed his European tour debut to wide critical acclaim, conducting five Esprit Orchestra concerts in Holland (Gaudeamus International Music Week) and France. And, with two Canadian tours

successfully completed, Pauk plans to take Esprit to New York and Boston soon.

Pauk often performs the Canadian premieres of works by leading international composers – Takemitsu, Ligeti, Berio, Adams, Penderecki and Lindberg. And, he regularly invites outstanding soloists to perform with the Esprit Orchestra – Richard Stoltzman, Maurice Bourque, Richard Margison, Maureen Forrester, Jon Kimura Parker, and the percussion ensemble NEXUS.

Scoring, conducting, arranging and producing new music for top Canadian film directors – Don McKellar, Jeremy Podeswa, Larry Weinstein – has further made Pauk and Esprit a force in Canadian music production. As director of Esprit, Pauk collaborates often with composers, filmmakers, video artists, dancers and set and lighting designers, to produce unique multimedia, cross-disciplinary concert experiences.

Beyond feature films, Pauk has contributed to CD recordings, musical theatre, dance and visual arts productions, feature films, made-for-TV dramas, documentaries, docudramas and animations, plus five performing arts films. Produced by Rhombus Media, these include: *The Eternal Earth*, *The Radical Romantic*, *Ravel*, *For the Whales* and *September Songs: The Music of Kurt Weill* (with Pauk and Esprit on camera). The 1986 Actra Awards nominated his music for the National Film Board animation *Blackberry Subway Jam* as best film score.

When composing for film, Alex works in partnership with his vibrant, equally celebrated wife, Canadian composer Alexina Louie. Their styles and genres cover a wide range of music, including popular music. Recently, the Pauk/Louie team scored soundtracks for the popular feature films Don McKellar's *Last Night* and Jeremy Podeswa's *The Five Senses*. The music for *Last Night* was nominated for a 1999 Genie Award for best original film score.

Other recent soundtracks include *After the Harvest*, a made for television movie directed by Jeremy Podeswa, *24 fps*, a short film commissioned for the 25th Anniversary of the Toronto International Film Festival, and the Rhombus Media docudrama *Ravel's Brain*, directed by Larry Weinstein. Pauk recorded the *Ravel's Brain* score in Cologne while conducting the WDR Symphony Orchestra and the WDR Radio Choir.

To date, Pauk and Esprit have recorded five CDs of Canadian music for CBC Records and two film soundtrack CDs – one for the Varese Sarabande label (music by Mychael Danna for Atom Egoyan's films) and

one for the SONY Classical label containing the Pauk/Louie score for McKellar's *Last Night*. CBC Radio regularly records Pauk's concerts with Esprit for national and/or international broadcast, and Esprit events are often broadcast on the BRAVO! Television channel. Internationally, Pauk's work on compact disc has been recognized with Esprit's *Music for Heaven and Earth* receiving a five-star rating by BBC Music Magazine (1996), and composers Harry Freedman, Alexina Louie and Colin McPhee, receiving nominations and/or JUNO Awards for collaboration with Pauk.

CBC Radio frequently records and broadcasts Pauk conducting Esprit in programs of music by Ravel, Debussy, Ives, Weill, Elgar, Falla, Rodrigo, and Bernstein. Under Pauk, Esprit has received many awards acknowledging its visionary role in lending new meaning to what an orchestra is today. They are: The 1990 SOCAN Award of Merit (for imaginative programming); The Jean A. Chalmers National Music Award, 1995 (for outstanding contribution to musical creativity); three Lieutenant Governor's Awards for the Arts – 1996/1998/2000 – (for developing private sector and community support); and two Financial Post Business in the Arts Awards (for distinction in business involvement with Esprit's high calibre and innovative music presentations).

In June 2002, Pauk will premiere his newest work, *Touch Piece* for choir, orchestra and digital playback, with the Elmer Iseler Singers and the Esprit Orchestra at the Toronto International Choral Festival. Pauk is currently working on a soundtrack for *Perfect Pie*, a Rhombus Media film directed by Barbara Sweete.





Barbara Hannigan- Soprano

Canadian soprano Barbara Hannigan received her Bachelor and Master of Music degrees from the University of Toronto, where she studied with Mary Morrison. She further studied at the Banff Centre for the Arts, the Steans Institute for Young Artists at Ravinia, the Centre d'arts Orford, and the Royal Conservatory of The Hague in Holland.

Barbara Hannigan created the role of 'Saskia de Vries' in *Writing to Vermeer* by Louis Andriessen and British filmmaker Peter Greenaway at the Netherlands Opera in December 1999, with further performances at Australia's Adelaide Festival and New York's Lincoln Center Festival. Other operatic roles include 'Lucia' in Britten's *The Rape of Lucretia* (Montpellier, France), 'Despina' in Mozart's *Cosi fan tutte* at Edmonton Opera, 'Amore' in Gluck's *Orfeo ed Euridice* (Toronto and Cleveland), the title role in Janacek's *The Cunning Little Vixen* (The Hague), 'Larinda' in Hasse's *Larinda e Vanesio* (Amsterdam), 'Bastienne' in Mozart's *Bastien und Bastienne* (Cologne), 'Arethuze' in Charpentier's *Acteon* (Toronto), 'Dalinda' in Handel's *Ariodante* (Toronto), and the dual role of Amore and Alinda in Cavalli's *Giasone* for the Canadian Opera Company. She made her Salzburg Festival debut in the 1998 production of Kurt Weill's *Aufsteig und Fall der Stadt Mahagonny* conducted by Dennis Russell Davies.

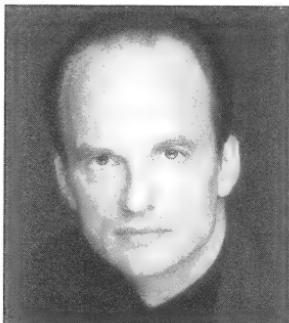
Orchestral performances include Mozart's *Al desio di chi t'adora* and Ligeti's *Mysteries of the Macabre* with the Toronto Symphony, Handel's *Tobit* with the Frankfurt Baroque Orchestra, van der Aa's *Here (to be found)* with Holland's Radio Chamber Orchestra, Berio's *Sinfonia* with the Winnipeg Symphony, Bach's *Hunt Cantata* with the Combattimento Consort, Carissimi's *Jephtha* and Bach's *B minor mass* with Collegium Musicum, and Haydn's *Jahreszeiten* and Schubert's *Mass in E flat* with the Gurzenicher Orchester of Cologne.

Barbara recently made her Amsterdam Concertgebouw debut in orchestral songs by the early 20th century Russian composer Nicolai Obukhov

with the Asko and Schoenberg Ensembles, conducted by Reinbert de Leeuw. Her interest in chamber music ensembles has led to collaborations with the Ives Ensemble, the Nieuw Ensemble, Continuum, Intermezzo, Nexus Percussion Ensemble, Queen of Puddings, and New Music Concerts.

She has worked with many conductors, including Michael Gielen, Stephen Barlow, Kenneth Montgomery, Peter Eotvos, Gary Wedow, Alex Pauk, Bramwell Tovey, Reinbert de Leeuw, Emilio Pomarico, Dennis Russell Davies and Steuart Bedford. Her affinity for the music of our time has led to world premieres of works by an international array of composers at festivals, including World Music Days (Copenhagen), Gaudeamus Music Week and Dutch Music Days (Holland), the Toronto International Jazz Festival, Donaueschingen Musiktagen (Germany), and Witaj Sarajevo (Poland).

The 2002/2003 seasons brings her debuts with the Cleveland Orchestra, the Frankfurt Radio Symphony Orchestra, the London Sinfonietta, and the Finnish Radio Symphony Orchestra, and return engagements with the Combattimento Consort, the Asko and Schoenberg Ensembles, the Ives Ensemble, Collegium Musicum, and the Frankfurt Baroque Orchestra. By Gyorgy Ligeti's request, Barbara will perform his *Mysteries of the Macabre* for soprano and chamber orchestra at Amsterdam's Concertgebouw for the composer's 80th birthday celebrations.



**Thomas Goerz – Baritone, *Toothpaste*
Stage Performance**

Dramatic integrity and vocal clarity are hallmarks of bass-baritone Thomas Goerz's performance in works ranging from Handel's *Rodelinda* for the Aldeburgh Festival to 'Papageno' in *Die Zauberflöte* for the Cincinnati Opera. This coming season, Mr. Goerz appears in four productions for the Canadian Opera Company, including *Boris Godunov*, *Salomé*, *Giulio Cesare* and *Il Viaggio A Reims*.

Thomas will sing the title role in *Mikado* for Virginia Opera, and on the concert stage he will be heard for the Toronto Mendelssohn Choir in Mozart's *Mass in C Minor*. For the Québec Symphony, he will perform in the Salzburg master's *Requiem*, while Handel's *Messiah* takes him to the Circle in the Square Theatre for performances with the Kitchener Waterloo Philharmonic Choir.

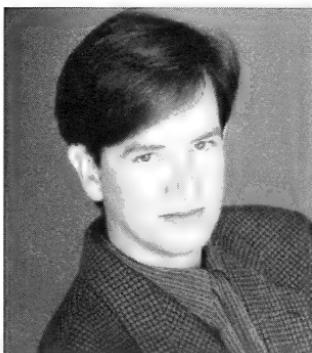
Under Maestro Chosei Komatsu, Thomas debuted with the Japan Philharmonic in a programme of opera highlights and was re-engaged, subsequently, for the Mozart *Requiem*. Concert engagements with Maestro Mario Bernardi include *The Christmas Oratorio*, singing 'Rocco' in *Fidelo* and 'Herod' in *L'enfance du Christ*. Last season, Mr. Goerz held featured roles in *Otello* and Smetana's *The Bartered Bride* for the Canadian Opera Company. He was heard as 'Baptista' in *Taming of The Shrew* for Pacific Opera Victoria, 'Zuniga' in *Carmen* for Edmonton Opera, and was a featured soloist in Haydn's *Creation* in Taipei. Other recent engagements have included performing 'Melisso' in *Alcina* for Opera in Concert, the premiere of *Erewhon* for Pacific Opera Victoria, and *Messiah* for Edmonton Pro Coro and the Mississauga Choral Society. During the summer of 2000, Goerz debuted at the prestigious Glimmerglass Festival in productions of *Salome* and *La Boheme* and has also appeared as 'Dr. Bartolo' in *Il Barbiere di Siviglia* for Lyric Opera of Kansas City. Thomas has been featured in the works of Haydn, Bach and Mendelssohn with the Toronto Mendelssohn Choir, Amadeus Choir of Toronto, and in Japan.

Operatic highlights of past seasons include 'Mustafa' in *L'Italiani in Algeri* for Pacific Opera Victoria and 'Alidoro' in *La Cenerentola* for the Calgary Opera. Of special note was his performance as the 'Merchant' in the World Premiere of the Robertson Davies/Randolph Peters collaboration *The Golden Ass*. Other assignments for the Canadian Opera Company include playing 'Death' in Victor Ullmann's *Emperor of Atlantis* and the 'Badger' in Jánacek's *The Cunning Little Vixen*.

At the Banff Arts Festival, Goerz created the role of 'Ari Onassis' to critical acclaim in the Canadian premiere of *Jackie O*. Previous success for Goerz in Banff came when he performed 'George III' in the extraordinary one man opera *Eight Songs For a Mad King* which also played at the Stratford Festival and aired nationally on CBC stereo. A frequent guest with Canada's major opera companies, Thomas' roles include 'Bottom' in *A Midsummer Night's Dream*, 'Colline' in *La Boheme*, and the title role in *Don Pasquale*.

Mr. Goerz's affinity for operetta/musical theater saw him debut at the Kennedy Center in Washington Opera's acclaimed production of

Ruddigore as 'Robin Oakappl.' His favorite Gilbert & Sullivan roles (16 at last count) are 'Dick Deadeye' (Stratford), 'Sir Joseph Porter' (Edmonton Opera), and 'Pish Tush' in Brian Macdonalds's *The Mikado* at the National Arts Center and the Canadian tour. On the music theatre stage Goerz is best remembered as the relentless 'Javert' in the original Canadian cast of *Les Miserables*. He has also worn the armour of 'Don Quixote' in *Man of La Mancha* for Theatre Aquarius, and toured to Singapore and Hong Kong as 'M. Firmin' in *Phantom of the Opera*.



Mark McKinney - Actor, *Toothpaste* Video

Best known for *Kids in The Hall* where he was a Creator / Writer and principal actor for over five Seasons from 1988 to 1995, Mark McKinney is among those who have defined Canadian humour. *Kids in the Hall* aired on CBC and HBO and, as it ballooned in popularity, later found a home at CBS. McKinney won a Cable Ace award for best actor in a comedy series, six Gemini awards, and multiple Emmy nominations for writing *Kids in The Hall*. He has toured the United States and Canada many times with this unique and popular troupe.

Most recently, Mark astonished and amused Toronto audiences in *Fully Committed* a one-man-play that saw him performing over 40 characters on stage. He also recently made his 'operatic debut' in the groundbreaking opera video *Toothpaste*. This lighthearted, yet dramatic "pop opera video" represents a new form of opera presentation for the 21st Century. McKinney lip synchs the role of a peeved husband battling his toothpaste-centric wife.

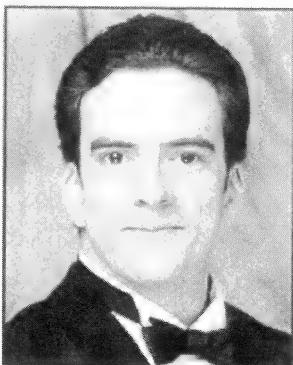
His other theatre work includes *The Ugly Man* at One Yellow Rabbit Theatre Calgary, Edinburgh Festival and Tron Theatre, Glasgow. Off Broadway, McKinney performed *Fuddy Meers* at Manhattan Theatre Club, and Minetta Lane Theatre (David Petrarca Dir). He also performed

'Faulkland' in *The Rivals* at Williamstown Theatre Festival (directed by Roger Rees). He played 'Don Carlos Homenides' in *A Flea in her Ear*, Roundabout Theatre (directed by Bill Irwin). Mark also played *Fully Committed* at the Wintergarden in Toronto.

Selected films featuring Mark McKinney include: *Spiceworld*, *Brain Candy*, the runaway Canadian charmer *New Waterford Girl*, *Superstar*, *The Out Of Towners*, and *Dogpark*, which netted him a Genie Award for best supporting actor.

McKinney's television work has included CBC's star-studded *Twitch City*, *Saturday Night Live* (NBC), *Made in Canada* (CBC), *Dice* (a BBC miniseries), as well as *Kids in the Hall*.

Mark McKinney lives in Manhattan with his wife and children and, in his spare time, is reported to enjoy spelling theater the Canadian way:
THEATRE.



**Doug MacNaughton – Baritone, *Toothpaste*
Soundtrack**

Doug MacNaughton's successes in a variety of musical idioms makes him unique among baritones of his generation. Recent performances as 'Taddeo' in l'Opéra de Québec's *L'Italiana in Algieri* and as 'Captain Corcoran' in Cleveland Opera's *H.M.S. Pinafore* are balanced by performances in contemporary works, including *Erewhon* by Applebaum & Moore for Pacific Opera Victoria, and the historic recording of Harry Somers' last opera *Serinette*.

Baritone soloist in *Carmina Burana* for choirs and orchestras in Ottawa, Toronto and Winnipeg, MacNaughton returned to Québec City to perform 'Papageno' in *Die Zauberflöte*. Last season, he appeared in *Knoxville* for H.M.S. *Pinafore* and in Victoria, B.C. for Giannini's *The Taming of The*

Shrew. Concerts with the Windsor Symphony, Symphony Nova Scotia, Toronto's Aldeburgh Connection and the Bel'Arte Singers rounded his schedule.

Lavishly praised by Québec's *Le Soleil*, M. Boisvert noted that ". . . as 'Papageno,' MacNaughton sang extremely well and, of the entire cast, gave the most insightful and convincing character portrayal."

Mozart's everyman hero in *Die Zauberflöte* claims his attention twice this season: First for Manitoba Opera in Winnipeg and then for Cleveland Opera in March, 2002. In great demand for *Dandini*, Doug returns to Knoxville Opera for Rossini's *La Cenerentola* with evenings of Italian Opera planned with the Saskatoon and Regina Symphony orchestras.

MacNaughton has appeared for the Canadian Opera Company as 'Elviro' in the Steven Wadsworth production of Handel's *Xerxes*, and was chosen for the COC's World Premiere production of *The Golden Ass*. In Ottawa, he performed 'Papageno' in *Die Zauberflöte* for Opera Lyra, conducted by Timothy Vernon. Additional career highlights include a triumphant portrayal of the title role in *Wozzeck*, hailed both at the Banff Center and in Montréal. Doug's classical training was on display both in Calgary and for l'Opéra de Québec in hilariously elegant performances of *La Cenerentola*'s 'Dandini' and as 'Schaunard' in *La Bohème* for Orchestra London. Highlights of concert engagements include performances of *Messiah* in Victoria, St. Catharines and Halifax, Berlioz' *L'enfance du Christ* with the COC Orchestra at the Weston Recital Hall, Brahms' *Deutsches Requiem* in Québec, Vaughan Williams' *Dona Nobis Pacem* in St. Catharines and a 'Pops' concert with the Hamilton Philharmonic.

Nicholas Muni's staging of the controversial opera *Jackie O* marked MacNaughton's return to the Banff Centre, with a further appearance in *Paris 1916*. Highlights of his contemporary repertoire includes Prévost's *The Vampire and The Nymphomaniac*, Anhalt's tortuous one-man opera, *Traces*, and *The Dangerous Kitchen* by Frank Zappa for Toronto's Soundstreams/CBC Stereo and Québec's Acreq.

The Manitoba native began his career with the Edmonton Opera and was for several years a member of the Canadian Opera Company Ensemble, performing roles in the mainstage productions of *Andrea Chenier*, *Lulu*, *Les Dialogues des Carmelites*, and as *Count Almaviva* in the national tour of *Le Nozze di Figaro*. He was a comically inspired 'Eisenstein' in Toronto Operetta Theatre's *Die Fledermaus*, and has also been heard as 'Marquis d'Obigny' in *La Traviata*, 'Morales' in *Carmen* and 'Marullo' in *Rigoletto*. Charpentier, Willan, Bach, and Richard Rodgers are among the prominent names in MacNaughton's eclectic concert repertoire.

Bravo!FACT

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Bravo!FACT and CHUM Television
salute the stars of this evening:
the composers, the Esprit Orchestra,
the artists featured in the
Bravo!FACT shorts and the
filmmakers.

Catch **Toothpaste** and **The Girlfriend Interviews** in their world premiere broadcasts on Bravo!, following the launch of the new season of **Sex and the City**.

Toothpaste:

Friday, February 8, 2002

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Friday, February 15, 2002

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Toothpaste, and **The Girlfriend Interviews** and other Bravo!FACT shorts will be screened before features at the Bloor Cinema (www.bloorcinema.com) during the month of February 2002.

www.bravofact.com
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Alexina Louie

Composer

Twice named the most frequently performed Canadian classical composer (SOCAN), Alexina Louie is a two-time Juno Award-winning Composer of International renown. Dr. Louie has been widely commissioned and performed by Canada's leading orchestras, new music ensembles, chamber groups and soloists. She has toured extensively and gained both personal acclaim for her compositions and recognition for Canada's new music abroad.

A recent recipient of The Order of Ontario for outstanding musical contributions, Louie's imaginative and highly crafted music stems from a wide variety of influences. These span her Chinese heritage to her theoretical, historical and performance studies. Louie regularly investigates musical scores and recordings, literature, poetry and visual arts – combining this with introspection and continuous composition – for a style is uniquely her own, a musical blend of East and West.

Among the conductors who have performed Louie's music are Kazuyoshi Akiyama, Mario Bernardi, Sir Andrew Davis, Charles Dutoit, Gunther Herbig, Alexander Lazarev, Keith Lockhart, Alex Pauk, Leonard Slatkin and Bramwell Tovey.

In October 1999, the Jules Leger Prize in chamber music was awarded to Dr. Louie for her string ensemble composition *Nightfall*. And, in 1994, she was presented with the Chalmer's Award for the vocal movements of *Gallery Fanfares, Arias and Interludes*.

A frequent contributor to films, Alexina recently collaborated with life-partner and Esprit Orchestra Music Director/Conductor / Composer Alex Pauk to score orchestral music for Don McKellar's feature film *Last Night* (winner of the Prix de Jeunesse, Cannes Film Festival, 1998). Their score received a 1998 Genie nomination for Best Original Score and the music has since been released as a CD on the Sony Classical label.

Louie/Pauk also co-wrote the score for Jeremy Podeswa's feature film *The Five Senses*, which garnered praise at both the 1999 Cannes Film Festival, where it premiered, and the 1999 Toronto International Film Festival. Other Louie/Pauk work for Podeswa includes the made-for-TV movie *After the Harvest*. Louie/Pauk scored *24fps*, a short film commissioned to celebrate the 25th Anniversary of the Toronto International Film Festival. *Ravel's Brain*, scored by Louie/Pauk, is a Rhombus Media

docu-drama directed by Larry Weinstein. Currently, the Louie/Pauk team are scoring a feature film called *Perfect Pie*, directed by Barbara Sweete of Rhombus Media.

Alexina Louie is Composer-in-Residence at the Canadian Opera Company, for which she is developing a main stage, full-length opera, *The Scarlet Princess*, with Tony Award-winning playwright David Henry Hwang (*M. Butterfly*). Their erotic ghost story, based on a seventeenth-century Kabuki play, will be given its full concert premiere by the Canadian Opera Company on April 23, 2002, in Toronto.

Dr. Louie has served as composer-in-residence at music festivals, including the 1993 Scotia Festival, the 1994 Vancouver Chamber Music Festival and the 1996 Boris Brott Summer Music Festival and the 1999 Banff Arts Festival.

Notable performances include a November 1999 world premiere of Dominique Dumais' choreography of Louie's *O Magnum Mysterium: In Memoriam Glenn Gould*, which was unveiled at the National Ballet of Canada in Toronto. The Montreal Symphony Orchestra performed The Ringing Earth in the United Nations General Assembly on United Nations Day (1989), and the Vancouver Symphony Orchestra's performed this same work for the gala opening of Expo 86. The Toronto Symphony Orchestra tour of the Pacific Rim (1990) and Europe (1986) garnered both critical and peer recognition for Dr. Louie; pianist Jon Kimura Parker's performance of *Scenes From a Jade Terrace*, on the programme for the official gala opening of the Canadian Embassy in Tokyo (1991).

1993 marked the world premiere of *Gallery Fanfares, Arias and Interludes*, a one-hour work commissioned by the Art Gallery of Ontario for the opening ceremonies of their new gallery spaces. In 1993, Louie's *O Magnum Mysterium: In Memoriam Glenn Gould* was performed by the BBC Symphony. It was performed again in 1994 by the St. Louis Symphony, Leonard Slatkin conducting.

A CBC Records compact disc comprised entirely of orchestral music by Louie was released in June, 1999. Performed by the National Arts Centre Orchestra, Mario Bernardi conducts with soloists Russell Braun, baritone, and Martin Beaver, violin.

Toothpaste is Louie's 5-minute tragic opera buffa with libretto by Dan Redican, starring opera sensation Barbara Hannigan. *Toothpaste* was produced as a groundbreaking Bravo!FACT music video, as well as an interactive DVD which can be accessed on the Internet at

toothpastetv.com. The opera receives its world premiere February 6th, 2002 when the Esprit Orchestra performs the piece.

Alexina Louie was awarded an honorary doctorate from the University of Calgary in 1997. In 1992, Dr. Louie was given the SOCAN Jan V. Matejcek Concert Music Award for being the most frequently-performed Canadian classical composer, her second time receiving the award since its inception in 1990.

Dan Redican
Librettist, *Toothpaste*

Dan Redican is one of Canada's leading comedy stage and television writers, songwriters, performers and comic personalities.

Best known for his creative work with his group *The Frantics* and for writing and producing *Kids in the Hall*, he has been nominated for several Gemini Awards for his work as both writer and performer. Dan has written a number of songs for the CBC Radio show *Four on the Floor* for which he also acted as a writer and lead performer. He won two National Radio Awards for the series, and was nominated for 10 Actra Awards.

Dan Redican is also well known for his lead roles in the series *Wind At My Back* (CBC/Sullivan Productions), *The Hardy Boys* (Atlantis Productions), *Sammy the Elephant Show* and *Groundling Marsh* (YTV / Portfolio Productions). He has guest-starred in such series as *Street Legal* and *Maniac Mansion*.

Dan even starred, wrote, creatively consulted and was Gemini-nominated for a CBC/Catlyst Productions television comedy special entitled the *Dan Redican Comedy Hour*. He has also written and performed in a number of stage shows, including several one-man shows such as *The Devil's Progress Report for the Vancouver Arts Club* and *My Private Hell on \$10 a Day*, and *The Cheese Stands Alone* for Toronto's Factory Theatre Studio.

Over the last 10 years, Dan has been invited to perform in four of the Gala Performances of the world-famous *The Just for Laughs* Montreal International Comedy Festival." With *Toothpaste*, he is looking forward to "the prestige associated with foraying into the elevated world of high operatic culture."

Larry Weinstein
Director, *Toothpaste*

In recent years, Larry Weinstein has become Canada's pre-eminent director of films on musical subjects. Feature films documenting the lives of twentieth century composers, such as *Ravel*, *When the Fire Burns: The Life and Music of Manuel de Falla*, *My War Years: Arnold Schoenberg*, *Shadows and Light: Joaquin Rodrigo at 90*, and *The War Years: Shostakovich Against Stalin* have been screened at major film festivals throughout the world and have received top awards in Toronto, Montreal, Banff, New York, Chicago, Columbus, Los Angeles, San Francisco, Houston, Oakland, Paris, San Sebastian, Prague and Melbourne.

Larry's films have earned numerous Gemini Awards, which celebrate the best in Canadian television production. He received nominations for a 1986 Academy Award for *Making Overtures – The Story of a Community Orchestra*, two Primetime Emmy nominations and won three International Emmys. In 1998, his film *Solidarity Song* won the Louvre's coveted "Classique en Images" Award as the best film on the arts over a three-year span.

In 2000, Weinstein completed *Ravel's Brain*, a musical/visual tone poem both tragic and celebrative in its mood. It was recently nominated for an International Emmy for best arts documentary.

Most recently, Weinstein completed *Andrea Bocelli – Tuscan Skies*, an intimate musical journey with the great Italian tenor, Andrea Bocelli. This is the most personal musical expression yet of this great artist, as it is infused with his own inspirations and his own deeply held values.

Larry Weinstein has worked throughout Europe, the U.S., Canada, Asia and South America, with many of the world's major cultural broadcasters. His programs have been televised in over 40 countries around the world. With twenty award-winning films to his credit, and several projects in development, Mr. Weinstein is one of the most sought-after directors of music and arts films in the world.

A graduate of York University, Weinstein recently received the degree of Doctor of Letters (honoris causa) from the same university.

John Rea

A professor at McGill University in Montreal, John Rea takes both a 'dialectic' and a 'non-doctrinaire' approach to composing music. He alternately uses and resolves the poetics that arise from projecting acoustics and the poetics or theatricality of enhanced narrations.

Rea's approach is dialectic in nature and will – that is, in composing music, he weighs contradictory elements to resolve their real and apparent contradictions.

He tends to favor the notions of '*discourse* and *observer*'.

On one hand, Rea is interested in conveying the 'interior' of musical architectures, and charting the movements within them through time, as seen in *Vanishing Points*, *Over Time* and *Time and Again*, three orchestral pieces; *Objets Perdus*, for a string quartet; *Les Raisons des forces mouvantes*, for a string quartet and flute; and *Treppenmusik*, for a twelve-piece ensemble.

On the other hand, Rea can be said not just to 'compose,' but to 'construct' music. He builds an 'exterior,' which we can hear in compositions where he uses evocative text, argument, and/or titles that direct us to notice an arrangement of concrete images, say. Such concrete images in Rea's music can seem to exist *outside* the music itself.

This technique which he describes as 'reflection and self-reflection' can also be found in: *Les Jours*, a ballet for a concert band; *Les Meninas*, for a piano solo; *Zefiro torna*, for an orchestra; *Music, according to Aquinas*, for a chamber choir; and in several of his melodramas. The most recent of Rea's melodramas (2001) is *Sacrée Landowska* for harpsichordist / actress and chamber ensemble. The selection in this evening's program, *Alma & Oskar*, figures among this latter category of techniques.

Moreover, this double notion of "discourse/observer" defines Rea's commitment to his cultural activities within certain concert organizations in Montreal, where he sits on art committees. It also defines his relationship with his pen, so to speak, because Rea holds conferences and publishes articles dedicated to the music of the 20th century.

Claude Vivier

“I’m not the one writing my music,” Claude Vivier once said. “Perhaps it’s written by the flowers I smelled, a gesture I made, people I saw, the stars, you never know.” Conversely, one could also say that Vivier’s works furnish a description of the man himself – the same personal fears and desires return continually to form a ‘theme.’ The composer looks on his music as a lengthy journey through what he calls ‘les univers interieurs.’

Claude Vivier was born in Montreal, Canada. After studying composition there with Gilles Tremblay, he left for Europe. He looks on his work for seven female voices entitled *Chants* (which he composed in 1973 during his two-year study period with Karlheinz Stockhausen in Cologne) as the actual beginning of his career as a composer. Throughout his oeuvre, he has shown a preference for the human voice. He developed his own language of song consisting of series of syllables; he composed these both for their quality of sound and for their various associations, plucking them from different languages such as Dutch, Italian and Balinese.

In 1976, Vivier went on a long journey through Asia, during which he visited Japan, Bali and the Iranian city of Shiraz. After his return, he stated the following: “I realize very clearly that this trip was basically a journey into my very essence.”

He developed a highly personal musical style, characterized by the use of the language he created, peppered with all kinds of vocal effects and strong, prominent melodies. The structure of these melodies is in ways similar to Gregorian chant, but is as far as the actual use of intervals is concerned, more closely related to dodecaphonic music. He often makes use of “homo-rhythm;” i.e. all the instruments playing the same, or more or less the same, rhythm simultaneously. In his works, there is an almost complete lack of counterpoint, which is after all *the dialectic aspect of Western music.*

Around 1980, Vivier decided to collate a number of his works in a large project – a so-called ‘opera fleuve’ – based on the theme of *Marco Polo: “An opera about explorers and dreamers.”* Into this opera, he planned to integrate the works *Lonely Child*, *Prologue pour un Marco Polo* and *Bouchara*, which can all be heard on this CD. His work *Zipangu* (the name by which Japan was known during Polo’s lifetime) is also linked to the opera, as far as thematic material is considered.

In 1982, Vivier moved to Paris to work on an opera about Tchaikovsky. The subject matter of his last work, *Glaubst du an die Unsterblichkeit der Seele*, coincided disconcertingly with his tragic death.

– Jaco Mijnheer

Michel van der Aa

Michel van der Aa was born in 1970 in The Netherlands, where he currently resides. He studied composition and music recording at the Royal Conservatory in The Hague, The Netherlands. Michel took composition lessons with Diderik Wagenaar, Gilius van Bergeijk and Louis Andriessen. And, in 1993, van der Aa founded a recording company, specializing in the production of contemporary music.

Michel van der Aa has composed instrumental, orchestral, vocal and electronic pieces, and has collaborated frequently with artists in other fields. His pieces are widely performed by established musicians and ensembles in The Netherlands and abroad.

In 1994, Michel received a scholarship from the Foundation of Performing Arts. This allowed him to participate in the International Dance Course for professional Choreographers and Composers in England. Then, in 1996 he composed *Staring at the Space* in collaboration with choreographer Philippe Blanchard. Commissioned by the Swedish Norrköping Symphony Orchestra, the composition was full-length and included not only an orchestra, but ten dancers.

In 1997, van der Aa became the composer in residence with The Hague Percussion Group, which he served throughout the 1997/98 concert season. Two years later, he composed electronic tape inserts for the Louis Andriessen / Peter Greenaway opera *Writing to Vermeer*.

Faust, a large work for ensemble, dancers and actors, received its premiere performance in February 1999 in Tokyo. Commissioned by the New National Theatre Tokyo, it was performed by the Nomad Ensemble.

In 1999, Michel's composition *Between* won the International Gaudeamus prize. Van der Aa also won the Matthijs Vermeulen Incentive prize from the Amsterdam Art Foundation in 2000 for *Attach*.

Michel van der Aa has been commissioned by The Hague Percussion Group, VPRO Television, Donaueschinger Musiktage, Norrköping Symphony Orchestra Sweden, Ives Ensemble, New National Theatre Tokyo, Spring Loaded Festival London, Schönberg Ensemble, Tomoko Mukaiyama, Maarten Altena Ensemble, The Netherlands Opera, and PFS Ensemble Sweden.

More information about Van der Aa's work can be found on:
www.doubleA.net

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Harry Freedman

Harry Freedman, OC, was born in Poland in 1932 and came to Canada with his family when he was three. His early training was as a visual artist, but during his teens he developed an interest in jazz, which soon grew to include classical music. At eighteen he made the break and began studying clarinet. After four years in the Royal Canadian Air Force during the war, he came to Toronto to study oboe with Perry Bauman and composition with John Weinzweig at the Royal Conservatory of Music. The following year, Harry joined the Toronto Symphony Orchestra as its English horn player, a post he held for 24 years until resigning in 1970 to devote his time fully to composing. Apart from brief periods spent with Aaron Copland and Olivier Messiaen (Tanglewood, 1949), and with Ernst Krenek (Toronto, 1953), Harry spent five years formally studying composition with Weinzweig.

Harry Freedman is one of Canada's most frequently performed composers. His output consists of 175 compositions, including 3 symphonies, 9 ballets, 2 hour-long stage works, and various works for orchestra, choir, chamber groups, as well as much incidental music for stage, TV and film.

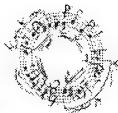
He is a founding member of both the Canadian League of Composers – holding the position of President from 1975 to 1978 — and of the Guild of Canadian Film Composers. In 1967, the composer was chosen to represent Canada at the 2nd Festival of Music of the Americas and Spain in Madrid, where his First Symphony was performed. And, in 1970 he won the Etrog (now called the Genie) for best music in a feature film at the Canadian Film Awards. In 1984, Harry was appointed an Officer of the Order of Canada.

Freedman remains one of a handful of composers in Canada who earn their livelihoods solely from their music. His wide experience in all musical fields has enabled him to write in many different idioms, all of which have contributed to, and are recognizable in, his musical style.

The composer-critic Udo Kasemets said in an early review of *TABLEAU & IMAGES*: "...He has all the makings of becoming a prominent figure on the Canadian scene, especially since he has captured in his music much of the spiritual atmosphere of this country. Yet, while Harry Freedman's music has been identified as being among the canon of Canadian contemporary classical music, if we ask *What is 'Canadian' in music?* a great part of the answer might be found in Freedman's music and personality. For here is a man whose ethnic origin is neither English nor French, and whose birthplace was outside Canada, yet whose upbringing and education took place here with his 'artistic fights' being fought in the atmosphere of the land of his parents' adoption.

Esprit Orchestra

Canada's new music orchestra background



The Esprit Orchestra was founded in 1983 by Alex Pauk to enliven the classical music scene in Canada. For nearly twenty years, Esprit has presented spirited concerts and televised events, touring at home and overseas. Now, with a growing global audience and solid homegrown support, Esprit is among a handful of orchestras in the world changing the way new music is experienced.

Long known as Canada's only new music orchestra, Esprit regularly performs for recordings, including CDs, interactive DVDs, radio broadcasts and music for films. It's this rich base of recordings, as well as Esprit's Internet projects and televised performances that give audiences around the world ongoing access to new music by Canadian and international composers as performed by Esprit.

Uniquely, the orchestra often performs with other artistic disciplines and embraces new media to expand the entertainment value for audiences. With over 70 musical works commissioned from more than 50 Canadian composers, Esprit is known for premiering and raising the profile of renowned and little known Canadians alike on the world stage. Robert Aitken, Michael Colgrass, Harry Freedman, Alexina Louie, Colin McPhee, John Rea, R. Murray Schafer, and Harry Somers all count themselves among the outstanding Canadian Composers whom Esprit has commissioned. On the International front, Esprit most recently performed the North American premiere of famed Polish Composer Krzysztof Penderecki's latest Concerto, *Concerto Grosso*.

Esprit's Music Director/Conductor Alex Pauk is an influential, internationally acclaimed composer, named *Musician of the Year* in 1999 by the Toronto Musicians' Association. Pauk composes for every type of ensemble and discipline. Working in partnership with his life partner Alexina Louie – twice named most performed Canadian classical composer by the SOCAN Foundation – Pauk scores, conducts and produces for films. Recent scores for cinema include soundtracks for celebrated Director Don McKellar's Juno award-winning *Last Night* and Jeremy Podeswa's *The Five Senses*. Esprit also performed under Pauk's direction for a recording of Atom Egoyan's *Speaking Parts/Family Viewing* composed by Mychael Danna.

In the 1980s, Esprit developed and introduced an education program called *Toward a Living Art*. Since that time, hundreds of public, high

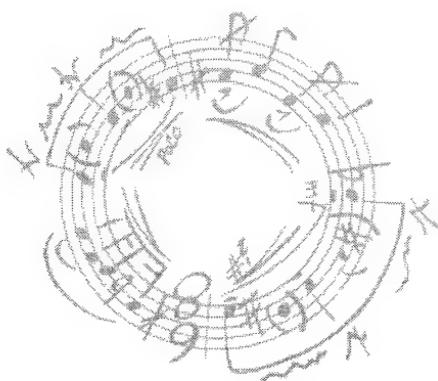
school and university students – about 3,000 to date – have participated, meeting top composers, soloists, music and new media professionals, Esprit's players and Conductor Alex Pauk to learn about the rewards of new music. Core activities of Esprit's education program include workshops, open rehearsals, concerts for students, artists' talks, free concert tickets and the inclusion of student players with Esprit in concert. And, in March 2002, Esprit brings together 30 of Canada's brightest young composers for a weekend of guest appearances, concerts, special performances, talks by cultural titans and more.

Esprit gives Canadians an opportunity to hear new music in concert and champions new music by Canadian composers.

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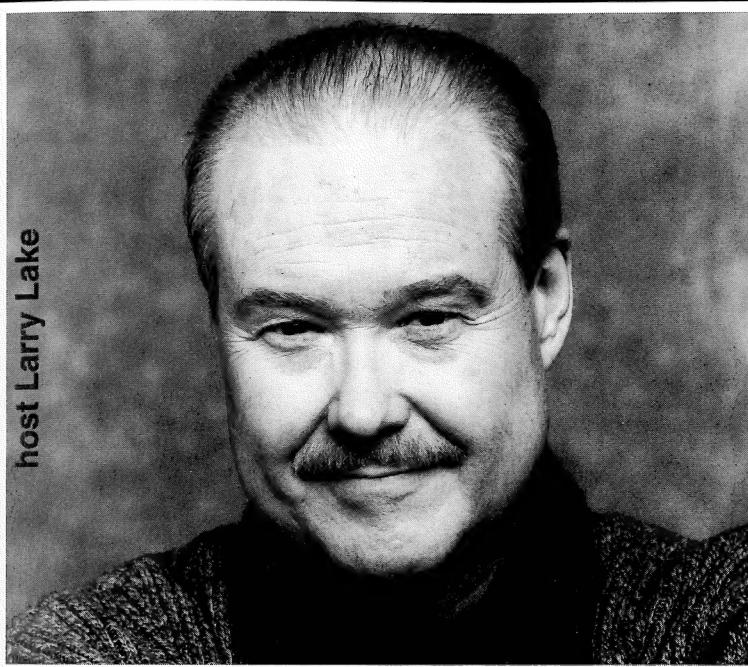
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